



ESEM*point*

49

The **European Seminar in Ethnomusicology (ESEM)** was founded in 1981 in Belfast by the late John Blacking (1928-1990). ESEM is a platform for professional scholars and advanced students in ethnomusicology. Membership is open to all scholars around the world. Members receive regular bulletins and are entitled to attend the annual seminar.

Membership

The annual membership fee for ordinary members is € 25, with half rates for students and conjoints.

Members in countries without access to "hard" currencies, who have professional status, may benefit from special arrangements and receive assistance to come to Seminars, as far as can be arranged.

Please send your annual payment to:

Gerda Lechleitner (ESEM)

easybank AG

bank code: 14200

account no.: 20011824596

IBAN: AT611420020011824596

BIC: EASYATW1

Please note that bank charges are your responsibility.

Attention: since September 2013 ESEM will has a new Treasurer and new banking address

Annual seminars

ESEM takes place annually in different countries of Europe. ESEM is a Seminar rather than a conference that hosts collegial meetings in which researchers from around the world can gather to share ideas and discuss recent work in ethnomusicology, in an intimate and informal setting. Main languages are English, French, and German, but any language is acceptable if translation is possible. Meetings are open to ethnomusicologists from all parts of the world without restriction. Over 400 scholars have attended at least one major Seminar or shown practical support to ESEM. Members' fieldwork is conducted in all corners of the globe; for every continent and for most archipelagoes there is someone among the ESEM membership with expert ethnomusicological knowledge gained from personal experience. Full Seminars were held at Köln 1983, Belfast 1985, London 1986, Paris 1987, Tuczno (Poland) 1988, Siena 1989, Berlin 1990, Geneva 1991, Barcelona 1993, Oxford 1994, Rotterdam 1995, Toulouse 1996, Jyväskylä (Finland) 1997, Jerusalem 1998, London 1999, Belfast 2000, Rauland (Norway) 2001, Druskininkai (Lithuania) 2002, Gablitz (Vienna) 2003, Venice 2004, Cologne 2005, Jokkmokk (Sweden) 2006, Lisbon 2007, Warsaw 2008, Milton Keynes 2009, Budapest 2010, Aberdeen 2011, Ljubljana 2012, Bern 2013). They last 4-5 days each and are usually held in September.

ESEM web site: www.esem-music.eu

ESEM logo by Nicole Despringre

From the Secretary General

Dear ESEM Members,

In this issue you will find the Minutes of the General Assembly held at the ESEM XXIX in Bern (September 2013).

This year the ESEM General Assembly will elect:

ESEM President for the term 2014-2017

ESEM Secretary General for the term 2014-2017

CORD members for the term 2014-2016.

I would like to thank Laura Leante for preparing Minutes of the General Assembly in Bern as well as a survey of ethnomusicological journals.

All the necessary information about ESEM, including membership form, can be found on our website www.esem-music.eu (section Membership).

If you wish to sponsor a colleague living in a country with no convertible currency, you are most welcome!

Ewa Dahlig-Turek
ESEM Secretary General

XXIX EUROPEAN SEMINAR IN ETHNOMUSICOLOGY

Institute of Musicology
University of Bern
3rd September 2013
Bern, Switzerland

MINUTES OF THE ESEM GENERAL ASSEMBLY

[TO BE APPROVED IN PRAGUE!]

The meeting was opened by the ESEM president Dan Lundberg, the Secretary General Ewa Dahlig-Turek and the Treasurer Britta Sweers.

The plenary commemorated John Blacking and those who died during the past year.

Apologies were received from Ardian Ahmedaja, Rytis Ambrazevicius, Daniele Branger, and Anna Czekanowska.

1. Approval of the minutes of the 2012 Seminar

The minutes of the 2012 Seminar – published in *ESEMpoint* 48 – were approved.

2. President's Report

President Dan Lundberg reported that during the past year his work on ESEM matters proceeded smoothly.

3. Secretary General's Report

Ewa Dahlig-Turek's duties during the past year included circulating news among ESEM members, updating ESEM files, keeping contact with members, working on the website, and preparing *ESEMpoint* 48. Her work proceeded smoothly.

Treasurer's report

Britta Sweers submitted the financial report for the period September 15th 2012 – September 3rd 2013:

Balance (15.9.2012) EUR 13809.66

Subscriptions +EUR 1920.66

Bank interests +EUR 43.79

Expenses Musical Traditions - EUR 1600.00

Support Anna Czekanowska (Ljb.) - EUR 500.00

Total EUR 13674.11

Result 2012-2013

Total funds available 03.09.2013 EUR 13674.11

Total funds available 15.09.2012 EUR 13809.66

Result 15.09.2012-03.09.2013 - EUR 135.55

4. ESEM publications

Currently ESEM publications include the bulletin *ESEMpoint*, published in electronic .PDF format and distributed among members by the Secretary General, as well as collections of selected papers from seminars (the former depends on publishing possibilities and is managed by seminars' organisers).

Publications featuring papers stemming from recent ESEM seminars and currently in preparation include:

- A volume including papers from the ESEM seminar in Budapest, edited by Pal Richter and entitled "Musical traditions. Discovery, Inquiry, Interpretation and Application";
- A volume including papers from the ESEM seminar in Aberdeen, edited by Ian Russell.

5. ESEM membership

Those wishing to become members can either fill the form available from the website www.esem-music.eu, or contact the Secretary General at Ewa.Dahlig-Turek@ispan.pl.

It was agreed to introduce reduced fees for those who wish to pay the membership for two years in advance:

- 40 EUR (ordinary members)
- 20 EUR (students)

6. Elections

Treasurer.

Gratitude was expressed to Britta Sweers who ended her term as ESEM Treasurer.

The only nomination received was for Gerda Lechleitner, who was elected as new ESEM Treasurer.

CORD membership.

Ardian Ahmedaja, Martin Clayton, Laura Leante and Ian Russell ended their terms as CORD members.

Nominations were received for Ardian Ahmedaja, Tom Hilder, Laura Leante, Ian Russell and Britta Sweers.

Ardian Ahmedaja, Laura Leante, Ian Russell and Britta Sweers were elected as CORD members for two years.

CORD membership for year 2013-2014 includes Ardian Ahmedaja, Shai Burstyn, Ursula Hemetek, Ana Hofman, Laura Leante, Ian Russell and Britta Sweers. Zuzana Jurkova will join CORD as chair of the 2014 seminar.

7. Forthcoming seminars

ESEM 2014 will be hosted by the Institute for Ethnomusicology of Charles University, Prague, and will take place in September 2014.

The location of ESEM 2015 has not been confirmed yet. Ongoing discussion includes Ireland as a possibility.

8. Any other business

A vote of thanks to Britta Sweers, Sarah Ross and the rest of the Bern team for organising and successfully running this year's seminar!

(Minutes taken by Laura Leante)

CHANGES IN THE ESEM CONSTITUTION

The ESEM Secretariat is hereby announcing a proposed addition to the ESEM Constitution:

4.4 Elections

4.4.1 Elections are held at the annual Plenary ESEM Meetings

4.4.2 A call for nominations will be issued at least two calendar months prior to the election date. Nominations will be accepted up to three weeks before the election date (the precise date will be specified in the call for nominations). Only members in good standing can be nominated. Candidates must have agreed to the nomination.

The proposal has to be accepted at the ESEM Plenary Meeting, according to the article 8 of the Constitution:

8 ALTERATIONS TO THE CONSTITUTION:

Proposed changes to this Constitution must be sent to the Secretary-General, with the signatures of the proposer and seconder, at least three months prior to a Plenary ESEM Meeting, for prior publication to the membership and placement on the agenda. A two-thirds majority of all those members in Good Standing present at the meeting shall be required for any change to the Constitution to be passed. Postal votes and proxies from absent members in Good Standing will be valid for any such voting, and must be tabled at the opening of the relevant Plenary ESEM Meeting.

The ESEM Membership has been informed about proposed changes on May 9th, 2014.

Till August 15th 2014 only one postal vote was received from Ardian Ahmedaja. No proxies were sent to the Secretariat.

The ESEM General Assembly in Prague shall decide of the above changes.

ESEM ELECTIONS

The ESEM General Assembly in Prague shall elect:

ESEM President for the term 2014-2017

ESEM Secretary General for the term 2014-2017

ESEM CORD members for the term 2014-2016

ESEM members were asked by e-mail on July 1st, 2014 to nominate candidates who are ESEM members in good standing. Deadline for nominating candidates was August 15th, 2014.

Secretariat has contacted nominated members to ask for their acceptance to run for the ESEM positions.

Nominations were accepted by:

Britta Sweers	[for President]
Laura Leante	[for Secretary General]
Shai Burstyn	[for CORD member]
Ewa Dahlig-Turek	[for CORD member]
Ursula Hemetek	[for CORD member]
Ana Hofman	[for CORD member]
Frank Kouwenhoven	[for CORD member]

Presentations of candidates for ESEM President and Secretary General

follow on the next pages.

CANDIDATE FOR ESEM PRESIDENT: BRITTA SWEERS

ESEM CORD member 2001-2007, 2013-present
ESEM treasurer 2007-2013
Organizer of the ESEM Seminar in Bern 2013

EDUCATION / ACADEMIC DEGREES

2010 **Habilitation** in Musicology, University of Music and Theatre Rostock.
1999 **Ph.D.** in Systematic Musicology, University of Hamburg.
1994 **Magister** in Historical Musicology, University of Hamburg.
1989-94 Magister/graduate student, Hamburg University and Indiana University,
Bloomington (Hist./Syst. Musicology, Ethnomusicology, Philosophy).

POSITIONS

2013-present Director, *Center for Cultural Studies* (University of Bern).
2009-present Professor of Cultural Anthropology of Music (Institute of Musicology,
University of Bern), vice director (Institute of Musicology and CCS).
2003-2009 Juniorprofessor of Systematic Musicology/ Ethnomusicology (University
of Music and Theatre, Rostock)
2001-2003 Senior Scientific Assistant of Systematic Musicology/ Ethnomusicology
(Univ. of Music and Theatre, Rostock)
2001 Lecturer, Systematic Musicology (University of Hamburg)

Other Relevant Experience

- Secretary, ICTM Applied Ethnomusicology study group (2011-present).
- Advisory council, *Mariann Steegmann Foundation* (2011-present).
- Board member of various organizations, e.g. *CH-EM*, the Swiss ICTM section,
Arbeitsgruppe Musikwissenschaft und Musikpädagogik (“study group of musicology
and music pedagogy”, founding member), SEM Council (2006-2009).
- Editor of the *European Journal of Musicology*.
- Co-organizer of international research projects (e.g. *City Sonic Ecologies*, with the
Universities of Ljubljana and Belgrade).

ESEM statement

“A special feature of ESEM has been its friendly and informal atmosphere that has been the basis of many long-term academic friendships. Yet, I am also aware of the expectations of ESEM as a uniquely European and, increasingly, broader network. How can ESEM continue its wonderful series of intensive small-scale seminars, while also meeting some of these demands as an organization in the future?”

BRITTA SWEERS is professor of Cultural Anthropology of Music and director of the *Center for Cultural Studies* at the University of Bern, Switzerland.

Having studied at Hamburg University and at Indiana University, Bloomington, Britta Sweers obtained her Ph.D. in Systematic Musicology (Hamburg University) in 1999. After a brief spell as educational advisor (American Center, Hamburg), and as online editor for world/folk music (bol.de), she was appointed at the University of Music and Theatre, Rostock, in 2001. Britta Sweers became the first Junior Professor of Systematic Musicology/Ethnomusicology in Rostock in 2003 and moved to the University of Bern, Switzerland, in 2009. Here, she was appointed to the newly created professorship of Cultural Anthropology of Music. In Rostock and in Bern she has implemented the study of ethnomusicology as a new focus. In Bern, this was intertwined with the establishment of the World Arts master program at the interdisciplinary *Center for Cultural Studies* (CCS). Britta Sweers became director of the CCS in 2013.

A main research interest of Britta Sweers has been the change, revival, and transformation of traditional musics in a globalized context, particularly on the British Isles (published as *Electric Folk in England* by OUP in 2005) and in North Eastern Europe, particularly in the Baltic Countries (the topic of her Habilitation, 2009/10). Other research interests include music and nationalism/ right-wing extremism (which was at the core of her *Polyphony of Cultures* CD/CD-ROM publication, 2006/8), music and environment and applied ethnomusicology. She is currently participating in an interdisciplinary Swiss SINERGIA project on *Theory and Practice of Authenticity in Global Cultural Production* and an international SCOPES project on *City Sonic Ecology: Urban Soundscapes of Bern, Ljubljana, and Belgrade* with colleagues from the universities in Ljubljana and Belgrade which just started in September 2014.

Britta Sweers who has been external reviewer for many international projects has been active in several major professional networks. Besides her ESEM work, she is currently secretary of the ICTM Applied Ethnomusicology study group and has been a member of several boards, including the SEM Council, CH-EM (the Swiss ICTM section), and the *Mariann Steegmann Foundation* which supports music and gender studies in Germany, Austria, and Switzerland. She is also editor of the online publication *European Journal of Musicology* and has organized several conferences, including the CH-EM annual conference in 2011 and the ESEM Seminar in Bern in 2013.

CANDIDATE FOR ESEM SECRETARY GENERAL: LAURA LEANTE

Dr Laura Leante

ESEM CORD member 2005 – to present

Education:

2000 - 2003 PhD in Ethnomusicology (“Storia e analisi delle culture musicali”) –
University of Rome “La Sapienza”, Italy.

1993 - 1999 Laurea in Lettere (equivalent to a MA degree in Humanities) –
University of Rome “La Sapienza”, Italy. Field of expertise:
Ethnomusicology.

Positions (selected):

2010 – present Lecturer in Ethnomusicology, Durham University.

2005 -2010 Research Fellow/Lecturer in Music, Open University.

2003 - 2005 Lecturer in Music S.S.I.S., Università del Lazio, Italy.

Other information and experience:

Laura’s research interests range over Indian classical and folk music, music of the South Asian diaspora, performance analysis, music and globalisation, and popular music.

Since 2005 Laura has been involved in a number of collaborative projects focussing on processes of meaning construction in music performance; she has directed the UK AHRC-funded project “The Reception of Performance in north Indian Classical Music” (2009-2012) and the British Academy- sponsored project “Role, Status and Hierarchy in Indian Music” (2013-2014). Among the publications stemming from this work is the recent volume “Experience and Meaning in Music Performance”, co-edited with Martin Clayton and Byron Dueck (Oxford University Press, 2013).

XXXth European Seminar in Ethnomusicology: Crossing Bridges

Prague, September 3 – 7, 2014

PROGRAM

Wednesday, September 3, 2014

8.00 **REGISTRATION**

9.00 **Opening**

9.15 – 10:45 **Session 1A: *Journeys, Migrations and Diaspora I.***

Chair: Adelaida Reyes

Thomas Solomon: Theorizing Music and Diaspora

Jitka Pánek Jurková: Strategies of Israeli Musicians as National Representatives

Marzanna Poplawska: Questions of Identity, Religion, and Music in Minority and Diasporic Settings

11.15 – 13.15 **Session 1B: *Journeys, Migrations and Diaspora II.***

Chair: Ana Hofman

Ian Russell: Finding Their Past in the Present: The Journey of the Glen Rock Carolers from the New World to the Old

Mathew Machin-Autenrieth: Flamenco andalusí: Musical Collaboration and Immigration in Andalusia

Srdan Atanasovski: The Idea of “Folk Song” and the Quest for the “Old Serbia”

Thomas R. Hilder: Building Musical Bridges: Sámi Music, Difference, Musical Collaboration

Lunch break

14:30 – 16:00 **Session 1C: *Moving across Paradigms I.***

Chair: Ian Russell

Malik Sharif: A Critique of Cultural Musicology

Linda Cimardi: Intercultural Connections through Music Festivals. The Experience of IISMC of Venice and of the GIICSC

Rebecca Sager: Western Art Music for the Post Hip-Hop Generation

16:30 – 18:00 **Session 1D: *Across Generations I.***

Chair: Colin Quigley

Teresa Nowak: The Contemporary Situation of Women Musicians in Polish Music Tradition

Ursula Hemetek: Roma Music in Austria across Generations

Ignazio Macchiarella: Paradoxical Monuments. Recordings in Transmission Processes of Multipart Singing

19:00 **Welcome Reception + Launch of the Book *Prague Soundscapes* (in the Karolinum, Celetná 20)**

Thursday, September 4, 2014

9.00 – 10:30 **Session 2A: *Journeys, Migrations and Diaspora III.***

Chair: Zuzana Jurková

Speranța Rădulescu: The *Oșeni* and their Emblematic Music: Home and Abroad

David Verbuč: Fans or Friends?: Local/Translocal Dialectics of DIY (“Do-It-Yourself”) Community and DIY

Touring in the US

Alena Libánská: Czechs Play *Balkan*: Balkan Music in the Czech Republic

11:00 – 13:00 **Session 2D: *Moving across Paradigms II.***

Chair: Thomas Solomon

Diler Özer Efe: Questions of Aesthetics, Identity, and Politics: From “Workers and Peasants Hand in Hand” to “Fraternity of Peoples.” The Change in the Protest Music Tradition of Turkey after the 1980s
Matěj Kratochvíl: Cosmopolitan Noise: Immigrants at the Czech Scene of Experimental Music
Evrin Hikmet Ögüt: Crossing the Borders One by One: Transit Migration as an Unnoticed Area in Music and Migration Studies
Marco Lutz: *Cajon pa' los muertos*: A Cross-cultural Cuban Ceremony

Lunch Break

14:30 – 15:30 Poster Presentations

16:00 - 16:40 **John Blacking Memorial Lecture - Bruno Nettl**: On Bridges and Islands in Ethnomusicology: Remarks on History and Personal Experience.

16:40 – 17:00 **Stephen Blum**: Ethnomusicological Bridges within and between Six Empires, 1913-14. Response to Bruno Nettl

17:15 **General Assembly**

Friday, September 5, 2014

9.00 – 10:30 **Session 3A: Journeys, Migrations and Diaspora V.**

Chair: Ewa Dahlig-Turek

Anders Hammarlund: Music, Urbanism and Civil Society. The Musical and Social Bridges of Joseph Czapek

Maša K. Marty: Musicians Walking on the Bridges to the Other Part of the Alpine Mountains

Shai Burstyn: Across the Cultural Divide: Immigrant Oriental Jews Meet Israeli Folksong

11:00 – 13:00 **Session 3B: Across Generations II.**

Chair: Shai Burstyn

Constantin Secară: Transmitting Romanian Traditional Dances in the Intercultural and Multiethnic Context of Eastern Transylvania. From Field Research to Concepts and Theories

Tomasz Nowak: Music Culture of the Podhale Region (Poland) in Ancient and Contemporary Opinions. The Case of Bartek Obrochta

Aušra Žičkienė: On Links and Connections: Several Stories Told by Song Tunes

Marko Kölbl: What Should We Sing? Continuity and Discontinuity of Musical Forms and Genres among the Croatian Minority in Austria

Lunch Break

14:30 – 16:00 **Session 3C: Moving across Generations III.**

Chair: Ursula Hemetek

Irén Kertész-Wilkinson: The Perpetual Renewal and Creation of New Styles in Hungarian Roma Music

Ana Petrov: “My Beautiful Dalmatian Song”: (Re)connecting Serbia and Dalmatia on the Concerts of Dalmatian Performers in Belgrade

Ana Hofman: Choir “29th November”: Social Experiment and Urban Intervention

16:30 – 18:00 **3D Moving across Paradigms III.**

Chair: Britta Sweers

Daniela Stavělová: Traditional Festivity in a Contemporary City: Dance, Memory and Identity

Arleta Nawrocka-Wysocka: Research on the Musical Tradition of Polish Lutherans

Kevin Yildirim: Ghetto Machines: Hip-Hop and Intra-Urban Borders in Istanbul

Saturday, September 6, 2014

9:00 – 10:30 **Session 4A**

Panel: “Chinese Music across Generations”

11:00 – 12:30 **Session 4B: Moving across Generations IV.**

Chair: Dan Lundberg

Claudio Rizzoni: "Multi-Stylistic Soundscapes" in the Madonna dell' Arco Rituals in Naples
Rūta Žarskienė: Continuation and Modernity of Tradition: The Case of Music making during Church Feasts
Britta Sweers: Bridging, Bypassing, or Transforming? Folk Music Revival Strategies in Post-World War II Germany

Afternoon: Prague Excursions

Sunday, September 7, 2014

9:00 – 10:30 Session 5A: *Moving across Generations V.*

Vesna Ivkov: The Old and the New on the Example of Multinational Accordion Practice in Vojvodina

Ronnie Gibson: The Performance of Scottish Fiddle Music; or, The Historicity of Tradition

Ewa Dahlig-Turek: "Knee" Fiddles in Poland: Multidimensional Bridging of Paradigms

11:00 – 12:30 Session 5B: *Moving across Generations VI.*

Susana Moreno Fernández: Reformulating Memory across Generations: Music and Cultural Practices in Terras de Miranda, Portugal

Catherine Ingram: The Transmission of Musical Memory: Indigenous Kam Musical Theory

Kaja Maćko-Gieszcz: Reconstructing the Past by Singing? Workshops of Countryside Singing in Poland

12:30 Final Discussion

13:00 Closing of the Conference

REVIEW OF ETHNOMUSICOLOGY JOURNALS PUBLISHED IN EUROPE

September 2012 - August 2013

Following is a review of the ethnomusicology periodicals published in Europe since September 2012. ESEM members are encouraged to let us know of any publication which might be of interest.

Laura Leante

Cahiers d'ethnomusicologie
Vol. 25 2012
La vie d'artiste

Dossier: La vie d'artiste

Jean Pouchelon

Entre deux mondes. Redéfinitions contemporaines du statut de Gnawi

Sandrine Teixido

Cesaria Evora. Des biographies aux autobiographies, un art vocal encore impensé

Luciana Penna-Diaw

Doudou Ndiaye Rose, l'artiste caméléon

Sarah Andrieu

Artistes en mouvement. Styles de vie de chorégraphes burkinabè

Hugo Ferran

Construction nationale et mouvements évangéliques. Deux facteurs de professionnalisation musicale en Éthiopie (de 1860 à nos jours)

Nicolas Puig

La cause du rap. Engagements d'un musicien palestinien au Liban

Élina Djebbari

Du Trio de zarb aux «créations transculturelles». La création musicale du percussionniste Keyvan Chemirani: une globalisation parallèle?

Julien Jugand

En marge de la scène. Trajectoires de musiciens musulmans dans la ville de Varanasi (Inde du Nord)

Fabrice Contri

Le virtuose. Conte de l'Inde carnatique

Lúcia Campos

Le samba d'une forêt imaginaire. Des fêtes du Nordeste brésilien aux festivals européens

Flavia Gervasi

Affirmation artistique et critères d'appréciation des chanteurs revivalistes au Salento

Denis Laborde

Faire profession de la tradition? Équivoques en Pays Basque

Entretien

Bruno Messina et Luc Charles-Dominique
Une histoire ethnomusicologique
Entretien avec Luc Charles-Dominique

Cahiers d'ethnomusicologie
Vol. 24 2011
Questions d'éthique

Dossier: Questions d'éthique

Anthony Seeger
L'éthique et le droit d'auteur en musique

Frédéric Léotar
Réflexion sur les enjeux éthiques de la collecte en ethnomusicologie

Jessica De Largy Healy
Pour une anthropologie de la restitution. Archives culturelles et transmissions des savoirs en Australie

Jean-Michel Beaudet
Trois hochets. Une si grande méfiance

Élise Heinisch
L'ethnomusicologue et les rituels de possession. Éthique d'une recherche (umbanda, Brésil)

Nathalie Fernando
Brèves de terrain. Questions sur l'éthique de la recherche en ethnomusicologie

Jessica Roda
Des Judéo-espagnols à la machine unesquienne. Enjeux et défis de la patrimonialisation musicale

Lúcia Campos
Sauvegarder une pratique musicale ? Une ethnographie du *samba de roda* à la World Music Expo

Guillaume Samson
Le *maloya* au patrimoine mondial de l'humanité. Enjeux culturels, politiques et éthiques d'une labellisation

Nathalie Gauthard
L'Épopée tibétaine de Gesar de Gling. Adaptation, patrimonialisation et mondialisation

Schéhérazade Hassan
Non-assistance à trésor en danger. À propos des archives sonores de Bagdad. Un témoignage

Entretien

Fabrice Contri et Laurent Aubert
Goûter l'ailleurs
Entretien avec Laurent Aubert

Hommages

Jean Lambert
Christian Poché (1938-2010), l'âme de la musique arabe

Jérôme Cler

«Nous, notre musique, on n'en parle pas...». In Memoriam Héloïse Boulet (1976-2011)

Cahiers d'ethnomusicologie

Vol. 23 2010

Émotions

Dossier: Émotions

Bernard Lortat-Jacob

Le texte affecté. Vers une théorie de l'expression musicale

Judith Becker

L'action-dans-le-monde. Émotion musicale, mouvement musical et neurones miroirs

Charlotte Poulet

Quand l'émotion vient en chantant. La chanson d'un homme du Donegal (Irlande)

Anne-Florence Borneuf

Plaisir partagé et frissons individuels. Chanter et écouter les chants ganga (Croatie / Bosnie-Herzégovine)

Filippo Bonini Baraldi

Jouer aux noces, puis entre soi. Le cycle de l'émotion chez les musiciens tsiganes de Transylvanie

Jérôme Cler

Anti-pathos. Pratique et théorie de l'expression musicale dans une société d'ascendance nomade (Turquie méridionale)

Nicolas Elias

À propos de violence. Étude d'une danse communautaire du Nord-Est de la Turquie

Estelle Amy -de la Bretèque

Des affects entre guillemets. Mélodisation de la parole chez les Yézidis d'Arménie

Jean Lambert

Le musicien Yahyâ al-Nûnû. L'émotion musicale et ses transformations (Yémen)

William Tallotte

Sans excès. Musique et émotion dans un culte sivaïte du pays tamoul

Stéphanie Geneix-Rabault

Les dimensions affectives des chants et jeux chantés que les adultes adressent aux enfants en langue drehu (Îles Loyauté – Nouvelle-Calédonie)

Marie Cousin

Entre rituel et spectacle, une tragédie en rythmes et en vers. Le bumba-meu-boi de São Luis do Maranhão (Nord-Est du Brésil)

Entretien

Ameneh Youssefzadeh et Stephen Blum

Une passion pour l'Iran

Entretien avec Stephen Blum

Hommage

Jérôme Cler

Les routes d'Acipayam. In memoriam Talip Özkan (1939-2010)

Ethnomusicology Forum

Vol 23/2 2014

Special Issue: Creative Intersubjectivity in Performance: Perspectives From the Asia-Pacific

Jonathan Stock, Trevor Wiggins & Eleni Kallimopoulou

Editorial

Sandra Bader & Sean Martin-Iverson

Creative Intersubjectivity in Performance: Perspectives from the Asia-Pacific

Sandra Bader & Max M. Richter

Dangdut Beyond the Sex: Creating Intercorporeal Space through *Nyawer* Encounters in West Java, Indonesia

Sean Martin-Iverson

Running in Circles: Performing Values in the Bandung 'Do It Yourself' Hardcore Scene

Paul H. Mason

Tapping the Plate or Hitting the Bottle: Sound and Movement in Self-accompanied and Musician-accompanied Dance

Monika Swasti Winarnita

Creating the Five-minute 'Moderen' Ramayana in an Indonesian Migrant Community

Elisabeth Betz

Polynesian Youth Hip Hop: Intersubjectivity and Australia's Multicultural Audience

Ethnomusicology Forum

Vol 23/1 2014

Trevor Wiggins & Eleni Kallimopoulou

Editorial

Francesca R. Sborgi Lawson

Is Music an Adaptation or a Technology? Ethnomusicological Perspectives from the Analysis of Chinese Shuochang

Ilana Webster-Kogen

Song Style as Strategy: Nationalism, Cosmopolitanism and Citizenship in The Idan Raichel Project's Ethiopian-influenced Songs

Kathleen Wiens

A Serbian Jewish Perspective on Media and Musical Transmission

Max Katz

Sites of Memory in Hindustani Music: Yusuf Ali Khan and the Sitar Shops of Lucknow

Peter Cooke

Defending Kakraba: Promoting Intercultural Curiosity

Jennifer Kyker

Learning in Secret: Entanglements between Gender and Age in Women's Experiences with the Zimbabwean Mbira Dzavadzimu

Julie Taylor

Asante Ntchera Trumpets in Ghana: Culture, Tradition, and Sound Barrage

James Butterworth

Gentleman Troubadours and Andean Pop Stars: Huayno Music, Media Work, and Ethnic Imaginaries in Urban Peru

Thomas G. Porcello

Recording Culture: Powwow Music and the Aboriginal Recording Industry on the Northern Plains

Sonia Tamar Seeman

Romani Routes. Cultural Politics and Balkan Music in Diaspora

Ethnomusicology Forum

Vol 22/3 2013

Special Issue: The Human and Non-human in Lowland South American Indigenous Music

Trevor Wiggins, Eleni Kallimopoulou & Simone Krüger

Editorial

Bernd Brabec de Mori & Anthony Seeger

Introduction: Considering Music, Humans, and Non-humans

Rafael José de Menezes Bastos

Apùap World Hearing Revisited: Talking with 'Animals', 'Spirits' and other Beings, and Listening to the Apparently Inaudible

Acácio Tadeu de Camargo Piedade

Flutes, Songs and Dreams: Cycles of Creation and Musical Performance among the Wauja of the Upper Xingu (Brazil)

Jonathan D. Hill

Instruments of Power: Musicalising the Other in Lowland South America

Bernd Brabec de Mori

Shipibo Laughing Songs and the Transformative Faculty: Performing or Becoming the Other

Anthony Seeger

Focusing Perspectives and Establishing Boundaries and Power: Why the Suyá/Kisêdjê Sing for the Whites in the Twenty-first Century

Musikk og tradisjon

Vol 27 2013

Olav Sæta

Fiolin – for hvem og hva slags musikk ble instrumentet utviklet? Noe rundt fiolinens inntog og klassereise

Ragnhild Knudsen

Muntlig tradering. Om å «lære på øret» – i folkemusikk og andre sjangre

Tellef Kvifte

Improvisasjon i folkemusikk – tradisjon, nyskaping eller påvirkning?

Ola Graff

Dømt til helvete og prisbelønt. Nils-Aslak Valkeapää's betydning for den moderne joiken

Ove Larsen

Nordområdenes musikk II. Nordnorsk folkemusikk som pedagogisk og politisk pensum

Karin Eriksson

Balladerna, balladdansen och samvaron – en studie av Balladforum i Slaka

**Noterat – Journal of the Centre for Swedish Folk Music and Jazz Research
Vol 21 2014**

Ingrid Åkesson

Inledning. Från patriotisk körsång och medeltidsballader till queertango och kastratsång

Hanna Enefalk

Fosterländska sånger – manlighet på högsta volym

Karin Strand

Den blindas sång Om visor i marginalen av marginalen

Ingrid Åkesson

Mord och hor i medeltidsballaderna – en fråga om könsmakt och familjevåld

Marika Nordström

”Det var frigörelse!” Svenska kvinnliga rockmusikers berättelser om sitt musikskapande och sitt feministiska engagemang

Anna Nyander och Elsa Stålnér

Queerdans Om önskan att få vara den man är på dansgolvet

Anders Hammarlund

Spelmän i dambyxor Om gränsöverskridandets estetik i islams hus

Sara Parkman

Queer as folk Om folkmusikens potential att ackompanjera en queer revolution

Ulrika Linder

Bröllopsdansen

Erik Steinskog

Kjønnsambivalente stemmer – kastrat og kyborg

**Studia Choreologica
Vol 14 2013**

Agnieszka Dąbkowska

Teoria ruchu ciała Rudolfa Labana w pracy Irmgard Bartenieff

Paulina Wycichowska-Gogolek

Choreologia: cenne narzędzie dla tancerza, choreografa i pedagoga tańca

Karolina Biłska

Terpsychory w trampkach. Twórczość przedstawicielek post-modern dance

Hanna Raszewska

Obraz tańca w polskim Internecie

Rafał Ślęczka, Maria Nejman

Ucieleśnienie tego, co duchowe i uduchowanie tego, co cielesne - analiza mewlewickiego rytuału sama

Natalia Żakowska

O wskrzeszeniu tradycji tańca sadir (dasi attam)

Juliusz Grzybowski

Taniec labiryntu albo o tym, co wyrył przestawny kulawiec na środku tarczy Achillesa

Marianna Jasionowska

Taniec w Dworzanie polskim Łukasza Górnickiego. Studium porównawcze z II Libro del Cortegiano Baldassarra Castiglioniego

Tomasz Nowak

Formy kujawiaka jako tańca narodowego

Jadwiga Madej

Motywy kultury ludowej we współczesnej sztuce tanecznej na przykładzie twórczości artystycznej Sjoukje Benedictus

Trans – Revista Transcultural de Música

www.sibetrans.com/trans/

Vol 17 2013

Norbert Francis

The origin of music as seen from evolutionary science and from Alejo Carpentier's *Los pasos perdidos*

Jorge Cardoso Filho y Luciana Xavier de Oliveira

Espaço de experiência e horizonte de expectativas como categorias metodológicas para o estudo das cenas musicais

Gabriel S. S. Lima Rezende

La racionalización de la música como perspectiva analítica: aporte teórico para la reflexión sobre las relaciones entre música y religión

Alfonso Pérez Sánchez

Líneas de investigación, fuentes y recursos en relación con la grabación sonora

Bart Paul Vanspauwen

Reconnecting lusophone musics through the web: the cultural entrepreneurship of Zarpante, Conexão Lusófona and Caipirinha Lounge

Bart Paul Vanspauwen

Reconectando músicas lusófonas através da web: o empreendedorismo cultural de Zarpante, Conexão Lusófona e Caipirinha Lounge

Allan de Paula Oliveira

Brasil. Capital: Asunción

Gerhard Steingress

La creación del espacio socio-cultural como marco de la performance híbrida: el género del canto y baile andaluz en los teatros de Buenos Aires y Montevideo (1832-1864)

Lidia López Gómez

Sierra de Teruel (Espoir): Música y cine durante la Guerra Civil Española

Iván Iglesias

Hechicero de las pasiones del alma: El jazz y la subversión de la biopolítica franquista (1939-1959)

Nora Gámez Torres

"Rap is war": Los Aldeanos and the Politics of Music Subversion in Contemporary Cuba

Lorena Verzera

Política y cultura en los años '70: El itinerario de Canto Popular Urbano

Carlos P. Reyna

Ritual & Música: algumas funções simbólicas e sociais das músicas do ritual Santiago nos Andes Centrais do Peru

Sérgio Paulo Ribeiro de Freitas

Dominante menor e música popular no Brasil entre os anos de 1960 a 1980: vale ferir a norma tonal?

Igor Contreras Zubillaga y Sonsoles Hernández Barbosa

Pensar la música desde las ciencias sociales. Entrevista a Esteban Buch

The World of Music (New Series)

Vol 3/1 2014

Zili(zo)pendwa: Dance music and nostalgia in East Africa

Guest Editor: Frank Gunderson

Frank Gunderson

Rumba Kiserebuka! Evoking embodied temporalities through Tanzanian Zilipendwa

Ian Eagleson

Between Uptown and River Road: The Making and Undoing of Kenya's 1960s Zilizopendwa

Donald Otoy Ondieki, Sylvester Otieno Ogama, Emily Achieng' Akuno

Zilizopendwa: The Development and Revival Ramifications

Matthew M. Morin

Music, Memory, and Economy: NGO Initiatives of East Africa's *Zilizopendwa* Progenitors

Alex Perullo

"Youth of Many Days": Authority, Health, and Pension among Elder Musicians in Tanzania

Aaron Rosenberg

"Naikumbuka Kesho": The Nostalgic Present in Tanzanian Verbal Arts

Damascus Kafumbe

Could Afrigo's *Semadongo* be Uganda's *Zilizopendwa*?

Ivan Vander biesen, Christian De Beukelaer

Tourism and Imagining Musical Traditions on the East African Coast: Harmony and Disharmony

The World of Music (New Series)

Vol 2/2 2013

Transatlantic Musical Flows in the Lusophone World

Guest Editor: Barbara Alge

Barbara Alge

Transatlantic Musical Flows in the Lusophone World: An Introduction

Suzel Ana Reily

Reconceptualising "Musical *Mulatismo*" in the Mining Regions of Portuguese America

Martha Tupinamba de Ulhoa & Luiz Costa-Lima Neto

Memory, History and Cultural Encounters in the Atlantic: The Case of *Lundu*

Christine Dettmann

History in the Making: Ethnography into the Roots of *Capoeira Angola*

Katherine Brucher

Crossing the Longest Bridge: Portuguese Bands in the Diaspora

Jorge de La Barre & Bart Vanspauwen

A Musical *Lusophonia*? Music Scenes and the Imagination of Lisbon

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